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# ART

# EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

ART EDUCATORS ON WEST COAST

VICTOR R. WATSON • DALE GOSS



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## SAN FRANCISCO MEETING

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J U N E

VOLUME 4, NO. 3

STERN ARTS ★ SOUTHEASTERN ARTS ★ WESTERN ARTS ★ PACIFIC ARTS



I. L. deFRANCESCO, Editor

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A Department of the N.E.A.

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# THE PLACE OF ART IN GENERAL EDUCATION

A mere retrospect is sufficient to convince that general education is no new idea. Ever since the days of Plato and Aristotle, differences of opinion as to what is general education have been more or less acute, many changing concepts and theories have resulted in many different proposals and many examples of programs conceived for insuring an education that is general. In the flyleaf of their book, *The Principles of Education*, Chapman and Counts illustrating one idea narrate a parable:

The master: What would you learn of me?

The reply: How shall we care for our bodies?

How shall we rear our children?

How shall we work together?

How shall we live with our fellow men?

How shall we play?

(and should have added)

How shall our lives experience beauty?

And the master pondered these words, and sorrow was in his heart for his own learnings touched none of these things.

What, today, is accepted as general education?

1. It is education that should be common to all concerned with all the things that help to make life worthwhile for everyone regardless of occupation, color, creed, or any of the things tending to individualize.
2. It is education that develops the human personality in the non-specialized attributes of citizenship, in aesthetic discrimination and desire, in ethical character, and in idealism.
3. It is education that tends to lend color, zest, and beauty to the total personality.

In general this includes an understanding of one's self and his obligation to society, how one develops, the rich heritage of culture handed down through the centuries, the civilized code of ethics and social behavior. It is that education that is intended for each and is concerned with an appreciation of nature and its control for man's welfare; with man's relationship to other men; with a development of the common mental processes so as to cope with simple and complex situations; with health, play, recreation, and personal control; with ways of communication; with the beauty in this life and around us.

Through the sharpening of aesthetic awareness it enables students to find beauty in its multiform expressions and to create it in their own lives.<sup>1</sup>

<sup>1</sup>McGrath, p. 9.

A sense of misunderstanding has been allowed to grow up between the fraternity of artists and other men absorbed in other work of the world to the extent that the conversation of the first appears mystical to the latter, the ideas of the latter, seem crude and unimpressive to the former. The effect has been to develop in patrons in general a feeling that art is something unworthy of public support, something of little importance.

But art is important. It is instinctive, it is primitive, it is universal.

Though differing in subject matter the appreciation of painting exercises the same faculties as the understanding of mathematics or history; the precision, the adherence to law is no more stringent in a chemistry or physical laboratory than in the composition of a musical score. In either case though, in the appreciation of the compositions of others or in the creations of his own, a student will be aware of an additional kind of experience, the intuitive, the emotional, the imaginative, the characteristic stuff of artistry. Though the two cannot be completely divorced, the aesthetic faculties deserve cultivation and expression as much as in the intellectual. The study of art does as much to free the mind from provincialism, inflexibility, and emotional immaturity as does the study of other subjects.<sup>2</sup>

One can easily infer from a study of man here in America, primitive and modern, in any place in the world, from prehistoric caves, from literature of modern man, from all the evidences in country, village, and city, that everywhere there is an intense desire to improve the appearance of things throughout the world. Unless the desire is killed through extremely unfavorable conditions, in every home one can find attempts to make the house a more attractive place to live. The clean fence rows, the straight rows of corn, the symmetry of stacked hay are evidence of that desire in the farmer. The pride of the mechanic in the neatness of his work, the pride all take in careful selection of clothing, the clothes in which one feels at ease, are further examples of that desire for beauty.

West Virginia, a mountain state underlaid with enormous mineral wealth did not develop so rapidly as more favorable areas, and when it did it was at the hands of outside capital unconcerned with the aesthetic, but concerned that a profit be realized. The same artistic pride in surroundings displayed in eastern Virginia, especially around Williamsburg, or found in colonial surroundings elsewhere, had little chance to grow. So bridges, churches, schools, public buildings, factories, collieries, homes, store fronts, streets

<sup>2</sup>Ibid., p. 42.



DEAN  
F. W. STEMPE

have not exhibited the same artistic features one finds in the old towns and villages of the east. But with all the handicaps, in many places an element of beauty has been evident and as the population grows more stable, as good roads bring new influences, public pride prevails, and beauty becomes evident.

The outward activities and inward experiences that are called art are the efforts of human beings to make life more pleasing and more interesting. Art objects which are the products of those activities and experience are meaningful to the degree that they increase human enjoyment.<sup>3</sup>

Wherever we find people who depend on their labors for their livelihood, people who work at hard monotonous toil, good honest clean people, people sincere in their beliefs, we find them turning to art for relief—to rug making, basketry, quilting, and bedspread making, bead work, weaving, flower gardens, to home decoration, to all these and many other forms of art.

Harold Gregg in poetic strain best gives expression to the idea of the need for beauty in

A man who plods all day with  
heavy feet, burning hands,  
and the sting of sweat in his eyes,  
is the man art should reach,  
All who labor would be happier if  
during their years of growing up  
they had learned  
to see beauty in nature;  
to feel the rhythms of their own deep breathing;  
to hear the song the buck saw hums.  
to know they are not just men who reap,  
but they are a part of a great pattern  
a pattern made up of men and women  
beginning a million years before Christ;  
to appreciate what they have been in  
the past, and what an important part  
Art has played in all of these  
centuries of work.<sup>4</sup>

Because art is so important to man, then in general

<sup>3</sup>Haggerty, p. 8.  
<sup>4</sup>Gregg.

education the activities and work of the school should give the same importance and meaning to that tendency as to poetry in communication, rhythm and sports in physical movement, mathematics and logic in thought and thinking, precision and efficiency in work.

The question now arises: What are the kinds of art activities best for education, for general education? In a discourse of this sort it is evident that art is not concerned necessarily with pictures, sculpture, the doric, the corinthian, the modernistic, nor any of the many forms of busy-work teachers use in art education. These are only means to a greater end—leading children to see beauty everywhere. The teacher's task is to release creative activity and then chiefly to develop a sense and awareness of beauty. Art for the elementary school should grow out of the environment—trees, flowers, mountains, small towns, large towns, mines, farms, streams, machines, roads, meadows, and so on.

Art must lift the veil of familiarity from the environment and open the eyes to its beauty and its possibilities for enriching life. It must help the child to interpret and express this understanding to his individual satisfaction.<sup>5</sup>

Method in general education is important. Because of that it must be important for art, particularly when art is taught as general education. Let it be understood that the method of general education excludes or precludes the idea of acceptance of ideas as general formulas to be memorized and to be comprehended by intuition rather than inquiry. The approach in general education must be one that tends to develop power and freedom—ability to do and freedom to go about doing. The teacher should possess broad insights and accompanying skill in drawing out individuals and the group into discussion, individual initiative and activity, and in general expansion of personal human development. This whole idea for all forms of activities productive of all-round general education is well expressed by McGrath for the particular phase, method in art, when he says,

Our concern (here) is . . . how the aesthetic way of life may be made to capture the imagination (of youth) . . . that he may share values derived from aesthetic interests and another way of living, and that as a result our society may be richer . . . We cannot profitably divorce the fine arts from related spiritual concerns; and hence art appreciation (and taste) is not a technique which can be acquired impersonally. When the starting point is at a level of the soap opera, the B class movie, and the average magazine illustration or Civil War monument; the cultivation of a better taste involves not so

much an analysis of aesthetic forms as a complete transformation of personality. Education in the fine arts must address itself to the whole man; for works of art are valued ultimately neither for the dexterity which produced them, nor for their beauty of pure form, but for their significance in the general hierarchy of human values.<sup>6</sup>

To gain this end students must be guided and caused to experience much in art. It is not a semester's matter—it involves long and constant experiencing. No one can go through a museum looking rapidly at everything therein contained and come out with much definite knowledge of anything. For most people such an experience is confusing and tiring. In the field of art are many examples, but with a unity, difficult to grasp and requiring patience and a fine sense to develop, beauty itself. It is for that development, that realization, for the meaning of art's significance the good teacher works. Following the axiom of John Dewey's teaching and philosophy that no experience is genuine unless intelligent it necessarily follows that it is a part of method to make clear what it is that distinguishes beauty from the drab, the ugly; to show in the experiences of the studio, of the environment, what is beautiful and what is not. Acquiring aesthetic understanding is a slow process and cannot be accomplished through creative acts alone. It can easily be killed through too critical direction and demand for perfection. Monotonous efforts, meaningless examples, too minute and meticulous explanations, anything tending to give art education a characteristic of painful dryness will not result in aesthetic awareness, of love for beauty.

Acquiring aesthetic understanding is like falling in love. It reshuffles your habitual perspectives, creates new centers of concern, changes your judgment of relative values.<sup>7</sup>

After forty years of happy married life a husband, standing in the center of his living room and looking through doorways to other parts where loving care and aesthetic sense had developed a beauty pleasing to him, said, "Honey, when I look at my home and think of you, I just glow." Is it too much to expect that education will provide, for all, aesthetic surroundings and appreciative understanding, even to the pleasurable sensation of a glowing heart?

<sup>5</sup>McGrath, p. 184.

<sup>7</sup>McGrath, p. 192.

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<sup>6</sup>Gregg, Introduction quoted from Frank Cyr.



## THE VITALITY OF THE NEXT BIENNIUM

DALE GOSS  
President Elect,  
N.A.E.A.

By choosing a president from the "farthest reach," the members of the National Art Education Association have not only given the Pacific Arts Association a vote of confidence but have proved that the National Art Education Association is, indeed, a national organization.

The anxiety that I felt when I first contemplated the immensity of the task before me was immediately dispelled by the many expressions of cooperation I received and by the knowledge that I have a most able official team to help me.

As we look forward to our fifth year we are conscious that art education is still in a critical period. Although it has emerged from the theoretical stage and has been generally accepted as a basic part of the school curriculum, there are still problems to be solved. Most educators are aware of art education's importance but many are not yet able to utilize it in their programs to the best advantage. They want guidance in their art program so that the children will receive the maximum benefit from it.

It is up to us to provide this guidance. The success of art education depends upon our leadership. To fulfil our responsibility we must present educators with a clear-cut definition of the art area, its significance, its goals and its methods of teaching.

During the first years of our existence we have made an admirable start toward this accomplishment. We have organized the art people into a national body; and we have established methods of communicating our ideas to each other by creating the Journal and the Yearbook and by holding national conferences.

But we cannot be content with these achievements. We must continue to progress. There are many ways open to us to extend our leadership in art education.

We can help other educational groups by contributing whatever we are able to their activities.

We can encourage other art groups to work with us.

We can clarify our aims to ourselves and others by continuing our research and study.

We can use the results of our study to guide our policy and strategy.

We must be firm in our belief in art education.

And we must always remember that the strength of the National Art Education Association depends upon the strength of our local groups. From these groups which were established to meet the professional needs of art education in our specific communities, comes the vitality which will nourish the development and growth of our national organization.

## A STUDY OF TELEVISION AS EDUCATIONAL TOOL

Teachers are in favor of bringing television into the classroom as an educational tool, it was disclosed in a study conducted at the University of Cincinnati and released by Dr. Raymond Walters, president.

The University of Cincinnati scholarship study, provided by a grant of the Crosley Broadcasting Corporation, was made by Russell Helmick, principal-on-leave from Holmes High School, Covington, Ky.

Helmick's study, conducted over a period of months, was a survey of the opinions and attitudes of teachers and educators in the Cincinnati area towards the potential uses of television in relation to education. Helmick arrived at conclusions and recommendations of his study by interview with 694 educators.

As a preliminary step to submitting the questionnaire to educators, "in-school" television programs were telecast to a selected group of educators to get their reaction to the actual use of television as a teaching tool.

Crosley Broadcasting's Cincinnati station, WLW-T, telecast four programs on different days to a selected audience of teachers and pupils in 14 schools.

Titled "Look-Learning," the programs were designed to demonstrate the different uses which could be made of television as a teaching aid. The programs were planned to get authentic educator reaction to the actual use of television as a teaching tool.

A general summarization of educator reaction to the 17 questions forming the study reveals that 92 per cent of those questioned feel there is a place in the educational program for television programs designed for school use.

Current events leads the list of subjects which can best be supplemented in instruction by television programs, the study reveals. Foreign languages and mathematics were low on the list.

Television will be more widely used than radio as an educational tool, was the conclusion of 60 per cent of educators questioned, although only 20 per cent of those questioned thought television would be more widely used than film projection as a supplementary teaching aid.

The study brings out the fact that a majority of educators will be willing to assist in the planning of television-education programs; that 82 per cent of those questioned favor the placement of television sets in school to utilize fully a

planned educational-television program.

That the school budget should be used to purchase these television sets was the opinion of 79 per cent of educators questioned, the study shows.

Programs ranging in length from 15 minutes to an hour per day were suggested by educators as the time in which an effective use of television as a supplementary teaching aid could be made.

In answer to how the cost of television-education programs should be met, 58 per cent replied that restricted sponsorship by firms and businesses offering recognized services and products would meet with approval, ten per cent believed unlimited sponsorship would be desirable, while 26 per cent believed the station should assume the entire cost as a public service.

Special television programs directed to the parent and tax payer were favored by 84 per cent of the 694 educators questioned, and 65 per cent favored the televising of high school athletic events as a further means of bringing the school and its work closer to the public.

In the televising of athletic events, 53 per cent of the educator panel believed the school athletic association should receive some compensation for the privilege. Again, the majority of educators, 63 per cent, believed that some form of restricted advertising would be permissible in the televising of an athletic event.

The educator panel found 74 per cent of its number favoring an adjustment of class schedules to take advantage of the television-education programs.

Only 21 per cent of the educator panel favored any type of daily detailed instruction type television program, and only 42 per cent favored a weekly program of the same type. However, a television program of a weekly supplementary instruction type was favorable to 84 per cent of the panel.

Certain recommendations are made by Russell Helmick in evaluating the results of his study. Because there is a manifest desire on both the part of the educator and television industry to use the medium to the best advantage in providing supplementary material for education, a program development on broad content should be implemented, Helmick recommends.

Also, a long period of experimentation will be required before television can become a vital factor in educational planning, Helmick states. He recommends the elementary school, where there is less subject emphasis and a more pupil-

centered curriculum, as the appropriate place for the experimentation.

High on the list of recommendations stemming from Helmick's study is the formation of an education-television council. The council, composed of teachers, parents, pupils, and representatives of the television industry, would study the chief educational needs of children that can best be supplied by television.

Since most educators tend to be conservative, a continuing effort should be made to acquaint teachers with television, the study also points out. To make television more flexible in its educational use, existing educational films should be pooled for telecasting.

Such a "film pool" would be especially welcome to the smaller school systems, Helmick believes.

Helmick's final recommendation is concerned with the cost of television-education programming. Since educators are not certain as to the character of advertising which might be used to pay the cost, Helmick recommends that a program of research be set up not only to determine what type of advertising would be acceptable, but also to examine other means of financing the television-education programs.

## ART TEACHERS RECEIVE SCHOLARSHIPS

The jury for selection of the twelve art teachers who will attend the Silversmithing Workshop Conferences sponsored by Handy and Harman, as part of their non-profit educational program, announced their choice recently. The fifth conference will be held during August at the School for American Craftsmen of the Rochester (N. Y.) Institute of Technology and will be conducted by Baron Erik Fleming, Court Silversmith to His Majesty, the King of Sweden.

The jury judged applicants on their feeling for design in whatever mediums they had worked. Jury members were: C. Louise Avery, Associate Curator of Renaissance and Modern Art, Metropolitan Museum of Art; F. Carlton Ball of the Department of Art Education, University of Wisconsin (a former conferee); and Bruce Moore, sculptor.

The conferees selected are Howard L. Ackerman, faculty of the Nutley Secondary Schools, Nutley, N. J.; Merrie K. Auld, Art Supervisor, Hampton Schools, Allison Park, Pa.; Doris M. Collin, faculty of Cleveland Institute of Art, Cleveland, Ohio; Lois E. Franke, faculty of Fairfax High School, Los Angeles, Cal.; John Paul Miller,

faculty of Cleveland Institute of Art, Cleveland, Ohio; Max Nixon, faculty of Mills College, Oakland, Cal.; Mary R. Parker, faculty of Illinois State Normal University, Normal, Ill.; Margaret Schnaidt, faculty of North Dakota State College, Fargo, N. D.; Eleanor B. Tinsley, faculty of University of New Hampshire, Durham, N. H.; Robert W. Tomberlin, faculty of University of Oklahoma, Norman, Okla.; John B. Wilson, faculty of Indiana University, Bloomington, Ind.; and Helen Worrall, faculty of Reading Public School, Reading, Ohio.

## MASTERPIECE SET OF BOOKS TO DESCRIBE PRICELESS ART

One of the handsomest sets of books you'll ever see, and never own, is being printed. It is a single edition of 175 copies of ten volumes per set.

The type was designed and cast in Holland. The handpresses were bought in England and set up in Pittsburgh. The pure rag paper, made in England of Italian linen, has been ready and waiting for nearly 20 years. It survived the wartime blitz. The collotype plates for illustrations are printed by a New York firm which originated in Vienna.

The designer of the finished product is Bruce Rogers, called both America's and the world's leading typographer.

The work is "The Catalogue of the Frick Collection," the Fifth Avenue home and its art treasures which Sir Osbert Sitwell, in the catalogue introduction, describes as "the most important gift to the public in the annals of American art history."

The project is financed by Miss Helen C. Frick, daughter of the donor, Henry Clay Frick. Born in West Overton, Pa., 100 years ago last December 19, Frick rose to be a captain in the coke and steel industries. He died in 1919.

The first three volumes have recently appeared, and it is hoped the other seven will be ready before the centenary year ends. They will be given to leading museums and university and public libraries.

Called "the world's biggest handpress job in current production," the work is being done by Carnegie Institute printing specialists at the University of Pittsburgh. The type, modified by Jan Van Krimpen from his Lutetia font, is set by hand. The paper is dampened between moistened felts before being placed on the hand-inked forms.

Among art authorities who have studied the

135 paintings in the Frick collection to supply catalogue descriptions are experts from the Metropolitan Museum, the Louvre, the Prado, the London National Gallery and Victoria and Albert Museum, and the museums at Harvard and Princeton.

## ATTENTION COLLEGE TEACHERS

Dr. Rosemary Park, President of Connecticut College and Chairman of the Board of the Co-operative Bureau for Teachers, 1776 Broadway, New York City, announces the appointment of Dr. James L. Whitehead as Director of the recently expanded College Department of the Bureau. Designed on a non-profit basis to supply the best available teachers to the colleges, the Department serves the colleges holding membership in the Bureau and approximately seventy-five additional institutions whose vacancies are listed regularly. Formerly, Dr. Whitehead was Superintendent of Federal Archives for the State of Pennsylvania and Assistant to the Director of the Minnesota Historical Society.

## AFA TRAVELING EXHIBITIONS FOR THE 1951-52 SEASON

**Painting on Monhegan, Island**—Since 1945, when Rockwell Kent settled on Monhegan Island, many American artists have gone there to paint. Last August, the William A. Farnsworth Art Museum in Rockland, Maine, arranged an exhibition of their work. The traveling selection contains 26 painting by George Bellows, Joseph De Martini, Lamar Dodd, Morris Kantor, Rockwell Kent, Reuben Tam, Andrew Winter and others. SPACE: 150 feet (approx.). WEIGHT: 770 lbs. RENTAL FEE: AFA Members \$125; Non-Members \$145.

**American Painting, 1950**—A representative selection of twenty paintings from the exhibition, "American Painting, 1950," directed by James Johnson Sweeney at the Virginia Museum, April-June, 1950. Works by Joseph Albers, William Baziot, Ralston Crawford, Morris Graves, Hans Hofmann, Jackson Pollock, Niles Spencer and Mark Tobey are included, among others. SPACE: 100 feet (approx.). WEIGHT: 445 lbs. RENTAL FEE: AFA Members \$135; Non-Members \$150.

**The 1951 Corcoran Biennial**—A representative cross-section of forty paintings will be made from one of America's oldest biennial exhibitions. The

Jury of Selection is composed of Edward Hopper, Chairman; John C. Johansen and Eugen Weisz. This exhibition will be available from June, 1951, through May, 1952. SPACE: 250 feet. WEIGHT: Not yet determined. RENTAL FEE: AFA Members \$175; Non-Members \$200.

**Tradition and Experiment in Modern Sculpture**—In response to a great many requests for an exhibition of sculpture, the Federation has accepted an offer from Watkins Gallery, The American University, to organize a show of twenty original pieces of sculpture by contemporary American and European artists. An equal number of drawings by sculptors will also be included. Enlarged photographs of Greek, Gothic, Mexican, Chinese and Micronesian sculpture will provide the element of "tradition." SPACE and WEIGHT: Not yet determined. RENTAL FEE: AFA Members \$115; Non-Members \$130.

**Four Dutch Printmakers**—Through the courtesy of the Netherlands Information Bureau, the Federation is circulating an exhibition of twenty-two prints by four of Holland's best-known printmakers—Jeanne Bieruma Oosting, Deborah G. Duyvis, Jacobus Marie Prange and E. van Rees. All prints are matted and covered with acetate. SPACE: 125 feet (approx.). WEIGHT: 62 lbs. RENTAL FEE: AFA Members \$35; Non-Members \$50.

**New Hampshire Crafts, 1950**—This exhibition of more than 150 objects was organized this year, for the first time, by The Currier Gallery of Art with the co-operation of the League of New Hampshire Arts and Crafts. The jury consisted of William M. Friedman, Humphrey J. Emery and James C. Hosken. The traveling selection was made by Gordon M. Smith, Director of The Currier Gallery. Pottery, enamels, metal work, weaving and woodcarving are represented. SPACE: 6-8 Locked Glass Cases.

**Framing and Hanging Pictures**—To demonstrate good and bad ways of framing and hanging pictures, the Virginia Museum of Fine Arts has prepared a 20-panel exhibition composed of color reproductions and frames. Raymond and Raymond lent the reproductions. SPACE: 120 feet. Weight: 580 lbs. RENTAL FEE: AFA Members \$65; Non-Members \$75.

**Fifty Books of the Year, 1951**—The 29th Annual Exhibition of the best designed, printed and manufactured books, sponsored by The American Institute of Graphic Arts, will open simultaneously in six libraries. Restricted to case display. WEIGHT: 125 lbs. (approx.) RENTAL FEE: AIGA and AFA Members \$35; Non-Members \$40.



## SUMMER CONFERENCES, INSTITUTES, & WORKSHOPS

N.B.—It occurs to the Editor that many who will be traveling this Summer may wish to know about some major educational meetings being held throughout the country.

**Arizona**—Eight workshops and special clinics have been announced for the University of Arizona summer session, June 11 to August 18.

**Florida**—A summer workshop in intergroup education, June 15 to July 3, has been announced by the University of Miami.

**Illinois**—"Education in the Present Emergency" will be the theme of the University of Illinois summer education conference to be held on the campus June 26-29.

**Indiana**—The annual Conference on Radio in Education will be held on the Indiana University campus on August 2 and 3.

**Iowa**—Five nationally prominent experts in economic affairs will be among the speakers at the second annual Workshop on Economic Education at the State University of Iowa, June 25 to July 14.

**Massachusetts**—Twenty-four special technical and professional programs designed for summer visitors will augment regular studies during the 1951 summer session at the Massachusetts Institute of Technology.

**Missouri**—Special programs, institutes, and workshops on subjects ranging from earth science to child development have been announced by Saint Louis University, to be held during the 1951 summer session.

**New Hampshire**—Music educators from several Eastern states will study under three well-known guest conductors at the Summer Youth Music School, University of New Hampshire, August 13-26.

**New Jersey**—A new center of international studies will be established at Princeton University this summer to bring together the different social sciences in a concerted attack on public problems.

**New York**—Colgate University has announced that it expects at least 30 countries to send repre-

sentatives to its third annual Conference on American Foreign Policy, July 21-26.

**New York**—The third annual workshop on the study of modern Israel's life and culture will be conducted in that country this summer from July 5 to August 18 by New York University's School of Education.

**New York**—Psychologists and linguistic scientists from five different institutions will spend eight weeks at Cornell University this summer to study psychological problems of language. The seminar will be held June 15 to August 10 under the sponsorship of the Social Science Research Council.

**New York**—Fordham University's department of chemistry will conduct an Industrial Chemistry Institute for teachers of the sciences during the summer session from July 5 to August 14.

**New York**—The Institute of Contemporary Russian Affairs of Fordham University has announced a program of intensive courses in the Russian language for the summer session. The program is designed to give Civil Service employees, teachers, military and civilian personnel a working knowledge of Russian in a short time.

**New York**—An annual six-weeks Institute in Radio and Television, sponsored by Barnard College and the National Broadcasting Company, will begin on June 25 and continue until August 3.

**New York**—The sixth annual Intercollegiate Institute on the United Nations will be held in New York City, June 17-23, under the auspices of the Collegiate Council for the United Nations.

**Ohio**—An Institute on Russo-American Affairs, open both to teachers and to the public, will feature Miami University's summer session during a two-weeks period, July 9-21.

**Texas**—The University of Texas College of Education will hold its fourth annual Summer Work Conference on Human Relations, June 7 to July 18. The six-weeks conference is made possible by a grant from the National Conference of Christians and Jews.

**Wisconsin**—"Defense Mobilization, Wage and Price Controls" will be the main theme of the 1951 summer institute program of the University of Wisconsin's School for Workers.

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# NATIONAL ART EDUCATION ASSOCIATION

A DEPARTMENT OF N. E. A.

## Summer Meeting

July 1 and 2, 1951

### THE PROGRAM

#### Sunday, July 1, 1951

- 9:30 a.m.—Room 2005, Palace Hotel—  
Council Meeting
- 12:30 p.m.—Room 2131, Palace Hotel—  
Council Luncheon
- 2:30 p.m.—Room 2005, Palace Hotel—  
Council Meeting

#### Monday, July 2, 1951

- 8:00 a.m.—Room 2005, Palace Hotel—  
Council Meeting

- 9:30 a.m.—Auditorium, San Francisco Museum of Art

#### "ART IN GENERAL EDUCATION"

Chairman: **Ray Faulkner**, Executive Head, Art Department, Stanford University

Welcome to the San Francisco Museum of Art, **Grace McCann Morley**

President's Message:

**Dale Goss**, President Elect N.A.E.A., Director of Art, Seattle Public Schools

- 10:00 a.m.—Annual Business Meeting:

**I. L. de Francesco**, Secretary-Treasurer N.A.E.A. reporting

- 10:30 a.m.—Preview Exhibit "Art in General Education" arranged by San Francisco State College

**Seymour Locks**, Coordinator

A graphic statement of the results of planned creative experiences

- 11:00 a.m.—Address: "ART FOR ALL THE CHILDREN OF ALL THE PEOPLE"

**Fred Wilhelms**, Chairman of Division of Education and Psychology, San Francisco State College

- 12:00 noon—Luncheon in one of San Francisco's many unique dining places

- 2:30 p.m.—Auditorium, San Francisco Museum of Art

Chairman: **Idella Church**, Supervisor of Art, Rio Vista, California

"GUIDANCE AND DIRECTION CONTEMPORARY DESIGN"

Moderator: **Rudolph Schaeffer**, Director, Schaeffer School of Design

Participants:

Jack Campbell, Milton Cavagnero, Howard Gilkey, Trude Guernonprez, Maxwell Hawker, Edith Heath, Matt Kahn, Harry Lawenda, Martin Metal, James Kimball Mills, Anthony Prieto, Victor Reese, Don Smith.

## "GROWTH THROUGH ART" AVAILABLE FOR EXHIBITION

The National exhibition **Growth Through Art** which was originally designed for the Mid-Century White House Conference on Children and Youth has been remounted and its mechanics simplified to make it accessible to more people who otherwise might not be able to handle it. It now consists of fifty-two panels, 30 x 42 inches in size. Whereas before, it weighed 1500 pounds, it now weighs less than 500 pounds, and it is shipped in one crate.

Thus far, the following itinerary has been confirmed:

June 26-29, 1951—Pennsylvania State College, State College, Pa.

July 15-22 1951—Eastern Illinois State College, Charleston, Ill.

July 27-August 17, 1951—Florida State University, Tallahassee, Fla.

October 1-5, 1951—PSEA Convention District Meeting, Altoona, Pa.

October 9-29, 1951—Public Schools, Pittsburgh, Pa.

November 1-5, 1951—Art Conference, State Teachers College, Kutztown, Pa.

November 10-December 10, 1951—Universtiy of Havana, Cuba

February 1-15, 1952—University of Kansas, Lawrence, Kansas.

May 8-June 15, 1952—Milwaukee Art Institute, Milwaukee, Wisconsin.

Persons interested should make their reservations early for the fall and for 1952. The conditions are: fee of \$30.00 and shipping charges (express) to the point of next showing. Address the Secretary-Treasurer if interested.

## KODACHROMES OF EXHIBITION NOW READY

Dr. Konrad Prothmann was commissioned by N.A.E.A. to produce a set of slides of the exhibition "GROWTH THROUGH ART". The set of slides is now available through Dr. Prothmann at very reasonable cost.

These slides may well be used in art teacher education, in in-service programs for elementary teachers, for P.T.A. groups, for administrators and civic societies. In a sense, this is a pioneering type of exhibition and those who cannot afford to see the works of children as presented in the original arrangement will find the slides very faithful in every detail. Address Dr. Konrad Prothmann at 7 Soper Ave., Baldwin, L. I., N. Y.

## NATIONAL YEARBOOK USED AS TEXT

Several colleges and universities are using "THIS IS ART EDUCATION", the 1951 National Yearbook as a text for students in art education during the coming summer. This is an indication of the caliber of the material presented in the volume as well as of the new status that the association has secured for art education nationally.

The accolades on the Convention and on the Yearbook continue to pour in. With a united feeling of modesty and pride we say "thanks" to the many, many writers of fine messages.

## OLD COPIES OF 1949 YEARBOOK WANTED

Libraries throughout the country are writing for copies of our first Year book "ART EDUCATION ORGANIZES". If members of the Association feel that they can now give up their copies we would be grateful to them. Obviously, this is the kind of sacrifice we would appreciate. Address them to the Secretary-Treasurer at State Teachers College, Kutztown, Pa.

## ZIEGFELD GOES TO UNESCO

Edwin Ziegfeld, President of NAEA and Head of the Department of Fine and Industrial Arts at Teachers College, Columbia University, has been appointed by the State Department to be the United States delegate to a UNESCO Seminar on the Teaching of Visual Arts in General Education to be held in Bristol, England



EDWIN ZIEGFELD

from July 7th to the 27th. Participants from about thirty-five other countries who are leaders in art education will also be there to take part. This is the first Seminar in Art Education which UNESCO has established. Dr. Ziegfeld is also serving as a member of a Preparatory Committee on the Seminar and will go to the UNESCO offices in Paris several weeks before the opening of the Seminar to work there. The other committee members of the Preparatory Committee are from France, Egypt, and Canada. Dr. Ziegfeld is also preparing exhibits and reports on art education in this country to be used in the Seminar.

accompaniment is "Listen to the Mocking Bird" played by a folk fiddler. This film exemplifies Norman McLaren's careful experiments with sound, motion and color values related to emotional content. It has pleased many audiences and has been used in art classes as motivation material.

In color 4 minutes, sale price \$29.75, 16 mm print.

**Stars and Stripes**—Stars and Stripes which takes its name from the John Phillip Sousa March carries a mood through from beginning to end with great vigor and unfailing ingenuity, using variations of the stars and stripes motif. The title written in eight languages unwinds to a musical accompaniment INSCRIBED DIRECTLY ON FILM which upon examination bears some relation to the appearance of recorded music. This is one of several films originally conceived independently and for the Guggenheim Museum of Non Objective Art in which Norman McLaren pursued his experiments with synthetic sound until he produced a chromatic scale over a five octave range with about a dozen percussive timbres and ten levels of dynamics. This is the latest Norman McLaren film to be released by International Film Bureau.

In Color 4 minutes, Sale price \$29.75, 16mm print.

**Hen Hop**—In Hen Hop, lines used to draw a simplified outline of a hen, move in continued combinations, recessions, convolutions and progressions to familiar, irresistible folk dance fiddling. Children invariably enjoy this film and it illustrates how effective economy of design in the film medium can be. The drawings were made directly on film with a pen. The background is in color. HEN HOP was also given an award at a recent Brussels Film Festival.

In color 4 minutes, sale price \$29.75, 16mm print.

Set of 3 films purchased at one time \$75.00.

### Three New Films on Painting

Three instructional films especially designed for beginning painters are being released this month by Young America Films in its "How To Paint" series, individually titled as follows: **Painting: Learning To Use Your Brush** (1 reel, 16mm sound, \$45.00), **Painting Solid Forms** (1 reel, 16mm sound, \$45.00), and **Painting: Learning To Mix Colors** (½ reel, 16mm sound, color, \$45.00). Based on the popular book **How To Paint**, by Paul Hartley, Elise Ruffini and Harriet Knapp, the latter two well known authorities in the art education field. The films are recommended for all school and community groups, youth and adult, for group guidance in the beginning techniques in painting. Prints of the films may be purchased from Young America Films, Inc., 18 East 41st Street, New York City 17. For rental, apply to your nearest film rental library.

**Abstract Films**, by Norman McLaren, produced for The National Film Board of Canada and distributed in the United States by International Film Bureau, Inc., 6 North Michigan Avenue, Chicago 2, Illinois.

**Fiddle De Dee**—Fiddle de Dee, made at the National Film Board of Canada is perhaps the best known and the most widely acclaimed film by Norman McLaren. It was awarded first place in music and arts at the World Film Festival in Chicago and was a prize winner of a recent Brussels Film Festival. Celluloid dyes, inks, and transparent paints were applied directly to the film. Often both sides were painted to utilize effects obtained by transparencies. The surfaces were stippled, scratched, pressed with cloths while the paint was wet and chemically different paints were mixed to create patterns analogous to effects produced by mixing oil and water on the same surface. The musical



**Meaningful Art Education**, by Mildred M. Landis,  
Charles A. Bennett Co., Inc., Peoria, Illinois, 1951

One might say that an educational practice has come of age when those who work at it reach some agreement on their goals, and these goals are of sufficient breadth to be defensible in the general educational scheme. We hope that art education has achieved that much.

When we have to some extent crystallized our methods by experiment, when we reach, by mutual evaluation, some conclusions about desirable and undesirable approaches to these goals, then, and not until then, can our phase of education pretend to maturity. We are fortunate to be teaching in this period, the beginning of maturity in art education. No longer pioneers, we are nevertheless challenged by the possibilities of even further contributions to the educational process as a whole, by new elements yet to be revealed, in the study through art, of human personality growth. Method is beginning to preoccupy our thinking. We are beginning to see that it is the **way** we teach, not **what** we teach that determines whether development occurs in creative activity.

The reviewer sees Landis' book as a contribution in this direction. She identifies three methods of art teaching: the **Directing Method**, to which few would now subscribe in theory although they may still revert to it in practice; the **Free-Expression Method**, which is delineated to a maximum of free choice by the child as to subject matter, materials and techniques without regard to adult standards of achievement; and an **Eclectic Method** which is an interspersment of the other two methods rather than a blend or compromise. All three lack two elements which Landis feels may be the vital ones in a new and better method: (1) recognition of the child's purpose and, (2) the development of a sense of values by a close relationship between the means used and the end result of the child's activity. A "meaningful" art education, the author states, would be based upon a genetic point of view and would attempt a fusion of the education of the senses, the understanding of artistic form and the development, in the child's mind, of expressive concept or meaning. This is in distinction from the formal point of view which gives content or subject matter little place and compartmentalizes art activity within the first two. Because they lose sight of purpose and/or a sense of values the Directing method, the Free expression method and the Eclectic method fall short of achieving the full social import of art activity in education.

The emerging method, she hopes, will not. It will recognize "readiness" for visual expression without falling into the fallacies of the other methods which assume: (1) that all children in a given group are at

## B R I E F S O N B O O K S

the same stage of development or (2) that the need for expression will automatically result in an urge to find and improve it. The teacher will first be assured that the child has something to express, that he is aware of the possibilities of art materials and of what they can express for him and that he becomes increasingly aware of the value of his own expression and that of others.

ELIZABETH A. HURWITZ,  
S.T.C., Kutztown, Pa.

## 75 YEARS IN LEAGUE WITH ART

To commemorate the Art Students League's seventy-fifth anniversary, the Metropolitan Museum of Art recently exhibited works by its instructors and pupils. It will not have been suspected that so much of our art history welled from the one spot, or at least took color from influences emanating there. About all the artists one can think of who rose to distinction in the period following our Civil War seem to have been attached in one way or another to this institution, and if one or two of the very great, such as Winslow Homer and Albert Ryder, are missing from the roster, it will be generally known why, for both were recluses and not of the type to teach, or be taught, much. But among the notables included are these: Thomas Eakins, William M. Chase, Kenyon Cox, Frank Duveneck, Augustus Saint-Gaudens, John La Farge, Robert Henri, Frederic Remington, Joseph Pennell, George Luks, George Bellows, Charles Dana Gibson, George Grey Barnard, Childe Haasam, John H. Twachtman, Alden Weir and a host of the still living. Looking upon these quite variegated performances and regarding the authors of them in the light of instructors and pupils, one concludes that the League must owe much of its long life to its liberality. Apparently its doors were always open to honest inquiry.

The special marvel about the Art Students League is the way it persists. Like Tennyson's brook, it is the one thing constant in a shifty world. In a shifty city, I should say. In the most evanescent of all known towns, in the most here-today-and-gone-tomorrow of all cities, it maintains the same establishment on West Fifty-seventh Street, New York, that it had sometime in the '90's, and maintains it rather better now than then. All else around it and about it has changed, altered as though by the swish of a magician's wand, but there it still stands—the Art Students League!

There the Art Students League still is on West Fifty-seventh Street. Such a survival means something. One meaning, obviously, is that we as a people have a hunger for art.

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